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XX.—STUDIES IN THE INFLUENCE OF THE ROMANCE OF THE ROSE UPON CHAUCER.¹

The influence of the Romance of the Rose upon Chaucer has been generally recognized, Chaucer scholars differ, however, concerning the extent and the time of this influence. The relatively older view (represented by Mr. E. G. Sandras in his *Étude sur Chaucer*, Paris, 1859) that Chaucer is an imitator of the Romance of the Rose who has never freed himself sufficiently from this influence to appreciate the greater art of his Italian model, seems now generally put aside by those who, following the lead of Mr. ten Brink, bring the English poet before us as having not only fully grasped the value of his Italian models, but as having actually surpassed at least some of them.

We cannot accept the statement of Sandras—that Chaucer reached old age under the yoke of imitation, having composed nothing but allegorical poems, thus classing all his work before the *Canterbury Tales* as false and affected court poetry. For, surely, the *Troylus* is not an allegory, nor can the character of Pandarus be looked upon as the work of a disciple of Guillaume de Lorris. Yet, if such scholars as Sandras do not sufficiently value the influence of Chaucer's Italian models, others like Mr. Skeat and Mr. ten Brink seem to underestimate the continued influence of the Romance of the Rose.

¹ I first treated of the Influence of the Romance of the Rose upon Chaucer in a report for a seminar given by Professor John M. Manly at the University of Chicago several years ago. Though I did not in that report reach the results I now present, yet the intelligent direction then received has no doubt influenced the present paper, and it seems only fair to acknowledge my indebtedness.

All the passages which Chaucer has borrowed from the Romance of the Rose have not been completely pointed out, and the reason for this is easily found in the bulkiness of the French poem. I cannot presume to have finished the task myself, yet even what I have accomplished is due to peculiarly favorable circumstances—a period of illness which allowed me to work on this subject exclusively, without interruptions of any sort. The value of the passages I have collected differs greatly. In some cases, as for instance, in the introduction to the *Hous of Fame*, the coincidence not only in subject matter, but in a number of rhymes, is such as to put it beyond doubt that Chaucer made use of the French poem, yet there are other passages which seemed worth pointing out, though it would be absolutely unwise to pass definite judgment concerning them. As a basis for literary discussions, all passages which have anything in common with the Romance of the Rose—though it be a mere analogy—seemed worth noticing. These passages may not justify us in saying that Chaucer borrowed his material from the French poem, but they all may help decide whether at certain periods he did or did not belong to the school of Guillaume de Lorris and Jean le Meung.

Amongst the Minor Poems of Chaucer the majority shows no influence of the Romance of the Rose. Three of these poems—*The Former Age*, *Fortune*, and *Gentilesse*, treat subjects which Jean de Meung has treated, and Chaucer makes use of Jean de Meung and Jean de Meung's direct source, Boethius. Of the other poems only two, the *Book of the Duchess*, and the *Parlement of Foules*, demand special discussion.

It is, however, worth mentioning that such poems as the A. B. C., in their devotion to the Virgin Mary, though by no means taken from his works, harmonize with Jean de Meung's religious tendencies as expressed in the Romance

of the Rose. In *Anelida and Arcite*, on the other hand, the character of the false lover might be taken altogether from material found in the Romance of the Rose. This only demonstrates how dangerous it is to reach any absolute conclusion as to the influence of one writer upon another. Chaucer may have been led to his choice of subjects by his study of Jean de Meung, whilst on the other hand elements which are identical with those found in the works of the French writer may owe nothing to his influence.

The *Book of the Duchess* is the most important work of the first period which has been preserved to us, if Chaucer's translation of the Romance of the Rose has been lost. It is generally accepted that the *Book of the Duchess* is an outgrowth of Old French court poetry. Mr. Sandras showed that Chaucer draws largely from the Romance of the Rose (almost exclusively from the first part), and that besides, he has used two Old French poems, Machault's *La fontaine amoureuse* and *Le remède de Fortune*.

Mr. Sandras thought that the story of *Ceyx and Halcyone* was taken altogether from the French. Mr. ten Brink thinks that Chaucer used Ovid more than Machault, and added to both (*Chaucer Studien*, pp. 8-9). The framework of the poem is taken from Machault. The first reference to the Romance of the Rose occurs in line 284-, and quotes Macrobius' *Dream of Scipio*.

The dream in the *Book of the Duchess* is full of reminiscences. Skeats and Koeppel mention the following lines in connection with the Romance of the Rose, 292, 331, 402, 410 to 412, 419-, 431-, 559-, 614-, 629, 639, 644-, 654, 658, 663, 673, 717, 726, 728, 732, 735, 738, 791 to 792, 835 to 837, 849, 963 to 964, 982, 1020 to 1021, 1056 to 1058, 1080 to 1083, 1121, 1152.

Besides these verbal reminiscences Chaucer is indebted to the Romance of the Rose for the framework of the dream

which the French poem did not invent but made the fashion. Besides the reference quoted above the following seem worth considering :

B. of D. 301-302 :¹

And songen everich in his wyse
The moste solempne servyse.

R. R. 665-668 :

Trop parfesoient bel servise
Cil oisel que je vous devise ;
Il chantoient un chant itel
Cum s'il fussent espéritel.

An absolute verbal coincidence is found :

B. of D. 304-305 :

. . . ; for som of hem song lowe,
Som hye, and al of oon acorde.

R. R. 708-9 :

Chantoit chascun en son patois
Li uns en haut, li autre enbas.

Also B. of D. 317 :

For ther was noon of hem that feyned.

R. R. 710 :

De lor chant n'estoit mie gas.

B. of D. 318-319 :

To singe, for ech of hem him peyned
To finde out mery crafty notes.

¹The lines have been numbered according to *The Complete Works of Geoffrey-Chaucer*, edited by W. W. Skeat, Oxford, Clarendon Press, 1900, and the edition of the Romance of the Rose, edited by Francisque Michel, Paris, 1864.

R. R. 74-77 :

Li rossignos lores s'esforce
De chanter et de faire noise
Lors s'esvertue, et lors s'envoise
Li papegaus et la kalandre.

R. R. 100-101 :

Et les oiselés escontant
Qui de chanter moult s'engoissaient.

B. of D. 340-342 :

Blew, bright, clere was the air,
And ful atempre, for sothe, hit was,
For nother cold nor hoot hit was.

R. R. 124-125 :

Clere et serie et bele estoit
La matinée et atemprée.

The description of the sorrow of the knight seems to have general reminiscences of the description of Tristece.

B. of D. 475-476 :

I have of sorwe so gret woon,
That joye gete I never noon.

reminds one of the description of sadness in

R. R. 306-313 :

Je cuit que nus ne li séust
Faire riens qui lui péust plaire ;
N'el ne se vosist pas retraire,
Ne reconforter à nul fuer
Du duel qu'ele avoit à son cuer.
Trop avoit son cuer correcié,
Et son duel parfont commencié.
Moult sembloit bien qu'el fust dolente.

B. of D. 497-499 :

His hewe chaunge and wexe grene
And pale, for no blood was sene
In no maner lime of his.

R. R. 200-202 :

Et aussi vert com une cive
 Tant par estoit descolorée,
 Qu'el sembloit estre enlangorée.

B. of D. 591-594 :

And who so wiste al, by my trouthe,
 My sorwe, but he hadde routhe
 And pite of my sorwe smerte,
 That man hath a feendly herte.

R. R. 323-326 :

Nus, tant fust dur, ne la veist
 A cui grant pitié n'en preist.

The passage in B. of D. from lines 758 to 774 contains analogies to the longer passage in the R. R. line 1891 to 2032, in which the God of Love demands, and the Lover grants, service. B. of D., lines 771-772, bring this out clearly, and are evidently suggested by the request of the Lover to the God of Love to take possession of his heart, R. R. 1987-. This passage is too long to quote in full.

The meeting of the knight in the *Book of the Duchess* with his lady love contains analogies to this first part of the Romance of the Rose. The knight comes upon a company of people just as the Lover does in the Romance of the Rose. The reference to youth and idleness,

B. of D. 797-798 :

For that tyme Youthe, my maistresse,
 Governed me in ydelnesse,

is not perhaps without relation to Oyseuse in the R. R.

Compare B. of D. 807-809 :

Trewly, the fayrest companyë
 Of ladies, that ever man with yë
 Had seen togedres in oon place.

to R. R. 619-620 :

Les plus beles gens, ce sachiez
Que vous jamès nul leu truissiés.

R. R. 726-730 :

Que quant je le vi, je ne soi
Dont si très-beles gens pooient
Estre venu : car il sembloient
Tout por voir anges empennés
Si beles gens ne vit homs nés.

The description of Faire Whyte contains analogies to
R. R. 1197-1238.

B. of D. 822-824 :

Is fairer, clerer, and hath more light
Than any planete, (is) in heven,
The mone, or the sterres seven.

R. R. 1246-1249 :

El fu clere comme la lune
Est avers les autres estoiles,
Qui ne ressemblent que chandoiles
Faitisse estoit et avenant.

R. R. 1000-1002 :

Ains fu clere comme la lune,
Envers qui les autres estoiles
Ressemblent petites chandoiles.

B. of D. 874-877 :

Hir loking was not foly sprad,
Ne wildely, thogh that she pleyde ;
But ever, me thoghte, hir eyen seyde,
“ By god, my wrathe is al for-yive ! ”

R. R. 1237 :

Si n'ere orgueilleuse ne fole.

R. R. 1241 :

El ne fu ne nice n'umbrage.

R. R. 1251 :

Ele ere en toutes cors bien digne.

and particularly B. of D. 877 to

R. R. 1245 :

Ne ne porta nului rancune.

B. of D. 880—882 :

She nas to sobre ne to glad
In alle thinges more mesure
Had never, I trowe, creature.

R. R. 1241—1242 :

El ne fu ne nice n'umbrage,
Mès sages auques, sans outrage.

B. of D. 994—998 :

Therto I saw never yet a lesse
Harmful, than she was in doing.
I say nat that she ne had knowing
What was harm ; or elles she
Had coud no good, so thinketh me.

seems to combine the thought of

R. R. 1204—1205 :

Et fu simple comme uns coulons
Le cuer ot dous et débonnaire.

and R. R. 18096—18099 :

Cil qui bien euvre, ou malement,
Quant il ne puet faire autrement,
Quel gré l'en doit dont Diex savoir,
Ne quel poine en doit-il avoir ?

Again the whole passage B. of D. 181–1257 seems to have analogies to R. R. 2376–2402. Compare, for instance,

B. of D. 1211–1220 :

With sorweful herte, and woundes dede,
 Softe and quaking for pure drede
 And shame, and stinting in my tale
 For ferde, and myn hewe al pale,
 Ful ofte I wex bothe pale and reed ;
 Bowing to hir, I heng the heed ;
 I durste nat ones loke hir on,
 For wit, manere, and al was gon.
 I seyde “mercy!” and no more ;
 Hit nas no game, hit sat me sore.

to R. R. 2403–2414 :

S'il avient que tu aparcoives
 T'amie en leu que tu la doives
 Araisonner ne saluer,
 Lors t'estovra color muer,
 Si te fremira tous li sans,
 Parole te faudra et sens,
 Quant tu cuideras commencer ;
 Et se tant te pués avancier
 Que ta raison commencer oses,
 Quant tu devras dire trois choses,
 Tu n'en diras mie les deus,
 Tant seras vers li vergondeus.

B. of D. 1283–1284 :

She wolde alwey so goodely
 For-yeve me so debonairly.

seems again a reminiscence of

R. R. 1245 :

Ne ne porta nului rancune.

Mr. ten Brink (*History of English Literature*, p. 84) says that in the *Parlement of Foules* the original idea is suggested by the *Somnium Scipionis* of Cicero, which Macro-

buis made popular in the Middle Ages by his commentary. Mr. ten Brink adds that in Chaucer we see more than once the effect of Cicero's book interblending with the influence of Dante or Boethius. He makes no mention of the influence of the Romance of the Rose. But Mr. Sandras, in his *Étude*, pp. 61-62, tries to show that the passage of the Teseide, which Chaucer makes use of, Boccaccio took to a great extent from the Romance of the Rose. Hence, we would have, as in the Troylus, an indirect influence of the French poem.

Mr. Skeat quotes the following lines in connection with the Romance of the Rose:—P. of F., 1, 60, 114, 122, 140, 176-, 214, 302, 380. In addition to Mr. Skeat's list I think the following points worth noticing:—

The gate bearing on each wing an inscription is a reminiscence, as has been repeatedly brought out, of Dante's famous verses on the gates of Hell. Yet, whilst Dante's influence is indisputable, the influence of the Romance of the Rose seems to have been overlooked. The idea of the two parks has, I think, at least, an analogy, in the comparison made by Jean de Meung between the park and the orchard in R. R., ll. 21173-21558. This appears, I think, clearly also in the idea of the *welle of Grace*, P. of F., ll. 129-130, which corresponds to the *fontaine* which plays so important a part all through the passage of the Romance of the Rose just mentioned, and it is significant that the inscription of Chaucer corresponds to an inscription described in R. R. 21449-55. The passage in the Romance of the Rose should be read in full, and the necessarily limited quotations which I give below cannot fully illustrate the point. Chaucer applies the moral of Jean de Meung. Compare

P. of F. 129-130:

Thorgh me men goon unto the welle of Grace,
Ther grene and lusty May shal ever endure.

R. R. 21449-55 :

Si pendent à l'olive escrites
En un rolet letres petites
Qui dient à ceus qui les lisent
Qui souz l'olive en l'ombre gisent :
Ci cort la fontaine de vie
Par desouz l'olive foillie,
Qui porte le fruit de salu.

R. R. 21585-88 :

. . . la bele fontaine
Qui tant est doce et clère et saine,
Que jamès mort ne recevrés,
Si tost cum de l'iaue bevrés.

P. of F. 204-210 :

The air of that place so attempre was
That never was grevaunce of hoot ne cold ;
Ther wex eek every holsom spyce and gras,
Ne no man may ther wexe seek ne old ;
Yet was ther joye more a thousand fold
Then man can telle ; ne never wolde it nighte,
But ay cleer day to any mannes sighte.

R. R. 21327-28 :

Jamès soif avoir ne porront,
Et tant vivront comme eus vorront.

R. R. 21491-93 :

Cis la nuit en essil envoie
Cis fait le jor que dit avoie
Qui dure pardurablement.

R. R. 21518-21 :

Por la bele clarte véue
Plaine d'atrempee cholor,
Qui par merveilleuse valor
Tout le parc d'odor replenist.

R. R. 21589-90 :

Ains irés par joliveté
Chantant en pardurableté.

The moral which Jean de Meung means to teach through the allegory of the Fountain of Life (R. R. 21453), viz., to honor nature and continue the race, is explicitly stated in R. R. 21559-21593. The following lines will give an idea of the passage—

R. R. 21559-62 :

Seignor, sachiés certainement,
Se vous vous menés sagement
Et fetes ce que vous devrés.
De ceste fontaine bevrés.

R. R. 21569-70 :

Pensés de Nature honorer,
Servés-la par bien laborer.

After other general laws to be observed, as not stealing, not killing, etc., he adds—

R. R. 21582-85 :

Lors ires ou champ déliteus
Par trace l'aiglelet sivant
En pardurableté vivant,
Boivre de la bele fontaine.

As the *Parlement of Foules* is a hymeneal poem, the relation to this passage of the Romance of the Rose seems worth considering.

“Boethius in his ‘Consolation of Philosophy’ first influenced Chaucer indirectly, through the use of it made by Jean de Meung in the poem entitled *Le Roman de la Rose*, as well as directly, at a later period, through his own translation of it. Indeed, I have little doubt that Chaucer’s attention was drawn to it when, somewhat early in life, he

first perused with diligence that remarkable poem ; and that it was from the following passage that he probably drew the inference that it might be well for him to translate the whole work :—

‘ Ce puet l’en bien des clers enquerre
 Qui Boëce de Comfort lisent,
 Et les sentences qui là gisent,
 Dont grans biens as gens laiz feroit
 Qui bien le lor translateroit ’ (ll. 5052–6).

I. e., in modern English :—‘ This can be easily ascertained from the learned men who read Boece on the Consolation of Philosophy, and the opinions which are found therein ; as to which, any one who would well translate it for them would confer much benefit on the unlearned folk : ’—a pretty strong hint ! ’ (Skeat’s *Works of Chaucer*, Clarendon Press Edition, volume 11, page x).

On page xvii of the same volume Mr. Skeat says : “ In the Book of the Duchess Chaucer is affected second-hand through Jean de Meung, but in the other poems we may usually suppose such influence to have been direct and immediate. Nevertheless we should always keep an eye on the *Roman de la Rose*, for Jean de Meung was, in like manner, influenced in no slight degree by the same work.” There is nothing to be added to this summing up of the relation between Chaucer, Boethius and Jean de Meung.

Mr. Skeat gives one gloss (*Student’s Chaucer*), Book II, metre v, lines 8–10 :

That is to seyn, they could make no piment nor clarree,

as taken from

R. R. 8418–9 :

Et de l’iaue simple bevoient
 Sans querre piment ne claré.

The following passages also seem worth noticing :

B. Bk. II, Metre IV, l. 123 :

As who seith, thou thy-self, ne no wight elles, nis a
wrecche, but whan he weneth himself a wrecche by repu-
tacioun of his corage.

R. R. 5767 :

Nus n'est chétis, s'il n'el cuide estre.

B. Bk. II, Pr. v, l. 210-213 :

As who seith, a pore man, that berth no riches on him
by the weye, may boldely singe biforn theves, for he hath
nat wherof to ben robbed.

R. R. 6001-4 :

Miex porroit uns ribaus de Griève
Séur et seul par tout aler,
Et devant les larrons baler
Sans douter eus et lor affaire.

R. R. 6020-21 :

Contre la force d'un ribaut
Qui s'en iroit à cuer si baut.

B. Bk. II, Metre VI, l. 7-9 :

That is to seyn, he leet sleen and slitten the body of his
moder, to seen wher he was conceived.

R. R. 6930-32 :

Et si fist desmembrer sa mère
Por ce que par li fust véus
Li lieus où il fu concéus.

B. Bk. II, Metre VI, l. 12 :

He was so hard-herted

R. R. 6928 :

Cis ot les cuers plus durs que pierre,

B. Bk. II, Metre VI, ll. 18-21 :

That is to seyn, he governed alle the peoples by
ceptre imperial that the sonne goth aboute, from est to
west.

Lines 24-26 :

This is to seyn, he governede alle the peoples that ben
under the party of the north.

Lines 29-30 :

That is to seyn, alle the peoples in the south.

R. R. 6984-86 :

Et d'orient et de midi,
D'occident, de septentrion
Tint-il la jurisdiction.

B. Bk. II, Pr. VIII, l. 51-2 :

That is to seyn, the knowinge of thy verray freendes.

R. R. 5682-83 :

El li povres qui par tel prueve
Li fins amis des faus esprueve,

B. Bk. III, Metre II, l. 25 :

That is to seyn, in the wode.

R. R. 14888 :

Li oisillon du vert boscage,

B. Bk. III, Pr. VIII, l. 39-40 :

That is to seyn, the beautee of thy body.

R. R. 9063-64 :

Gart que du tout ne s'aséure
En sa biauté, ne en sa forme.

B. Bk. iv, Pr. iv, l. 309-10 :

That is to seyn, that ne hate hath no place amonges
wyse men.

R. R. 6495 :

Que nule riens hair doie-en.

B. Bk. v, Pr. iii, l. 198-9 :

As who seyth, that men han no power to doon no-thing,
ne wilne no-thing.

R. R. 18060-61 :

Vosist ou non, il le feroit,
Puisque destiné li seroit.

Bk. v, Pr. iii, l. 201-4 :

As who seyth, that felweth it, that god oughte han the
blame of oure vyces, sin he constreineth us by necessitee
to doon vyces.

R. R. 18102-3 :

Dont ne feroit pas Diex justice
De bien rendre et de pugnir vice.

R. R. 18711-13 :

A Diex, fet-il, vous en prenés,
Qui vuet que la chose ainsinc aille ;
Tout si fist-il faire sens faille.

B. Bk. v, Pr. vi, l. 178-81 :

This is to seyn, that, whan that god knoweth any thing
to bityde, he wot wel that it ne hath no necessitee to
bityde.

R. R. 18213-15 :

Por ce que Diex les sot devant,
Ne s'ensieut-il pas qu'il aviengnent
Par force, ne que tex fins tiengnent.

B. Bk. v, Pr. vi, l. 321-23 :

That is to seyn, sin that necessitee nis nat in thinges by
the devyne prescience.

R. R. 18209-11 :

Que la prescience devine
Ne met point de nécessité
Sor les euvres d'umanité.

To a student of comparative literature no subject can present more interest than the study of the *Troilus* considered in its relation to the *Filostrato* and the Romance of the Rose. We have already seen how Sandras says that "without the Canterbury Tales the Father of English poetry would be all in all but a disciple of Guillaume de Lorris."

Kiszner (*Chaucer in seinen Beziehungen zur italienschen Literatur*, Marburg, 1867, page 53-), says: "Chaucer's point of view was still entirely that of medieval knighthood, which centered on romantic love; he has a serious attitude towards his lovers, and does not look down upon them mockingly; rather he treats their fate with sincere sympathy. Much which impresses us as irony has its foundation in the still unschooled naïve expression, or is, just as the figure of Pandarus, an involuntary outflow of the humorous nature of the poet."

Ten Brink (*Chaucer Studien*, page 73) objects to this:

1). Could the translator and disciple of Jean de Meung still hold the point of view of medieval knighthood?

2). Was not Cervantes deeply in earnest with his *Don Quixote*; indeed, has he not revealed his heart in the character of his hero far more than Chaucer revealed his in the representation of *Troilus*?

3). Is irony in true poets not always (more or less) also an involuntary outflow of their humorous nature?

Ten Brink (page 44), quoting Kiszner's views as to the progress of Chaucer from the *Troilus* and the *Knight's Tale* to the *Griseldis* in the *Canterbury Tales*, says concerning these views: "We see that this is again altogether the point of view of Sandras," and rejects Kiszner's conclusions.

Ten Brink sees the Chaucer of the *Troilus* under the influence of three great Italian writers—Dante, Petrarch and Boccaccio. From Boccaccio "he borrowed a multitude of suggestions and motives, and even two whole epics. But the way in which he worked up and assimilated the borrowed material manifests in a most remarkable manner the greater poetical depth of the Englishman" (*History of English Literature*, page 56). "He stood furthest from Petrarch, notwithstanding the warm admiration with which he mentions him in the grandest of his own works" (*Canterbury Tales, Clerk's Prologue*, line 26-). "Petrarch's great excellences and great weaknesses lay equally distant from Chaucer's own character" (*id.*, page 55). ". . . it was the influence of Dante that supplied the form—one might almost say the spirit—of his art. Chaucer could hardly have been able to follow the intensity of Dante in all its height and depth; but he was quite capable of appreciating his high character and high style. . . . Whoever follows closely Chaucer's own style and manner of composition cannot doubt but he allowed Dante to influence him in the same way as Dante himself had been influenced by the ancients and especially by Virgil. But the most important elements in this domain are exactly those which cannot be demonstrated, but merely foreshadowed; they depend on the ideal of style present to the poet's mind and half unconsciously followed by him. Chaucer's ideal was necessarily very different from Dante's; but, as we shall see, it borrowed many traits from him, and had others in common with him from the first" (*id.*, pages 56-57).

Besides the influence of these three great Italian masters, the author of the *Troilus* was under the influence of Boethius. A number of passages have been pointed out, and a study of the same is within easy reach of the student through Skeat's notes.

Ten Brink (*Chaucer Studien*, page 84) says that next to Dante and Boethius, the Romance of the Rose asserts at least a part of its old influence. This is shown by the use of the dialogue which Chaucer introduces. But "most important is the connection which shows itself between Chaucer and his old masters in the conception and description of love and its birth and manifestation. *Troilus* falls in love just exactly as Guillaume did in the first part of the Romance of the Rose, and his demeanor reminds one in many things of that ideal of a true lover which Love there describes to the one he has stricken down (compare ed. Michel, I, pages 68-69); on the other hand, the attitude represented by Pandarus depends upon the views in whose development the teaching and example of Jean de Meung have influenced our poet not a little. In the relation of Chaucer to Jean de Meung we must not overlook the difference which exists between a satirist without real power of construction, and a highly endowed poet, just as little as the difference between the two characters can be overlooked. Instead of the biting, sarcastic traits which mark the poem of Jean, and which Chaucer softened already as a translator, we find in the English poet a combination of sharpness of observation and mildness of judgment, of humor and good nature, that with the course of time grows always more lovable, and deepens always more to true humor—a humor which turns to indignation only before developed vice."

From the passages quoted above we see (1) that Chaucer took his subject matter from the *Filostrato* of Boccaccio; (2) that Sandras and Kiszner think it still shows him on

the same plane as Guillaume de Lorris—somewhat influenced perhaps by Jean de Meung (compare also Kiszner, pages 80–81); (3) that on the other hand ten Brink sees in the author of the *Troylus* a poet greatly in advance of the authors of the Romance of the Rose, and that he thinks that Chaucer owed this progress to the influence of Dante, though the influence of Jean de Meung is also felt.

Ten Brink (*Chaucer Studien*, page 84, quoted above) mentions that the “demeanor of Troylus” reminds one in several things of the ideal lover described by Guillaume de Lorris. An exhaustive discussion of the subject would involve a full treatment of the relation of the *Troylus* to the *Filostrato*, and this is beyond the scope of my essay. It is impossible, however, to pass over the subject altogether. I shall limit myself, therefore, to the consideration of the point ten Brink refers to, that is, the demeanor of Troylus when he first falls in love. The first part of the *Filostrato* offers us sufficient material for this.

We can say that from stanza 33 to stanza 48 the subject matter of the *Filostrato* might have been taken bodily out of the Romance of the Rose, though Boccaccio expresses the thoughts in his own words; yet in some cases even verbal coincidences exist. It seems almost impossible that these coincidences should be so many and so connected, and be entirely due to chance. The length of the passage prevents its being quoted in full, but the following examples may serve to illustrate the point:—

Fil. st. XXXIII :

E partitosi ognun, tutto soletto
In camera n'andò, dove a sedere
Si pose, sospirando, appiè del letto
E seco a rammentarsi del piacere
Avuto la mattina dell' aspetto
Di Griseida cominciò, e delle vere
Bellezze del suo viso annoverando,
A parte a parte quelle commendando.

R. R. 2435-38 :

Quant ce vendra qu'il sera nuis ;
Lors auras plus de mil anuis :
Tu te coucheras en ton lit
Où tu auras poi de delit.

R. R. 2373-76 :

Et quant partir t'en convendra,
Tout le jor puis t'en sovendra
De que tu auras veu ;
Si te tendras a deceu.

Fil. st. xxxiv, l. 1-2 :

Lodava molto gli atti e la statura,
E lei di cuor grandissimo stimava.

R. R. 2445-47 :

Lors te vendra en remembrance
Et la facon et la semblance
A cui nule ne s'apareille.

Fil. st. xxxvi :

Perchè disposto a seguir tale amore,
Pensò volere oprar discretamente ;
Pria proponendo di celar l'ardore
Concetto già nell' amorosa mente
A ciascheduno amico e servidore,
Se ciò non bisognasse, ultimamente
Pensando, che amore a molti aperto
Noia acquistava, e non gioia per merto.

R. R. 2399 :

Mès vers la gent très-bien te cèle.

R. R. 2402 :

Car c'est grans sens de soi céler.

R. R. 8488-95 :

Cuidies que dame à cuer vaillant
Aint un garcon fol et saillant
Qui s'en ira par nuit resver,

Ausinc cum s'il deust desver,
Et chantera dès mienuit,
Cui qu'il soit bel, ne cui qu'anuit
Ele en craindroit estre blasmée
Et vil tenue, et diffamée.

Fil. st. xxxvii :

Ed oltre a queste, assai più altre cose,
Qual da scuoprire e qual da provocare
A sè la donna, con seco propose,
E quindi lieto si diede a cantare
Bene sperando, e tutto si dispose
Di voler sola Griseida amare,
Nulla apprezzando ogni altra che veduta
Gl'ie ne venisse, o fosse mai piaciuta.

R. R. 2185-90 :

Après ce te doit sovenir
D'envoisième maintenir ;
A joie et a déduit t'atorne,
Amors n'a cure d'omne morne ;
C'est maladie moult cortoise,
L'en en rit et geue et envoise.

R. R. 11160 :

Jolis et renvoisiés deviengne.

R. R. 11162 :

En un seul leu tont mon cuer doingne.

R. R. 2498-99 :

Car miex vaut de li uns regars,
Que d'autre li déduis entiers.

As a guide to the student who wishes to make a closer study of the subject, I add the following list of passages, still from Part I, which are worth comparing :—F., st. II, l. 3-4 ; R. R. 8300-2 ; F., st. XIX, l. 3-4 ; R. R. 1763-4 ; F., st. XXVII, l. 6-7 ; R. R. 14506-8 ; F., st. XXVIII, l. 5-6 ; R. R. 41-42 ; F., st. XXXII ; R. R. 2435-38 ; 2373-76 ; F., st. XXXIV ; R. R. 2445-8 ; F., st. XXXVI ; R. R.

2399; 2402; 8488-95; F., st. XXXVII; R. R. 2185-90; 2498-99; F., st. XXXVIII; R. R. 1990-98; F., st. XXXIX; R. R. 1748-52; F., st. XL; R. R. 2353-2370; F., st. XLI; R. R. 2353-2370 (particularly ep. ll. 7 and 8 to R. R. 2355-6); F., st. XLII; R. R. 2244-47; F., st. XLIII; R. R. 2489-92; F., st. XLIV; R. R. 2691-94; F., st. XLVI; R. R. 2211-12; F., st. XLVII; R. R. 2435-38; 2517-18; 2566; 2566-67.

The conception of friendship in the second part of the *Filostrato*, particularly stanzas VIII-XIII, might also be a mere expansion of R. R. 2698-2728.

If there is a direct influence of the Romance of the Rose on the *Filostrato*, and this influence shows itself in the conception of the character of Troylus, and in the conception of the friendship between Pandarus and Troylus, we reach the conclusion that Chaucer has twice undergone the influence of the Romance of the Rose; once consciously and directly through the original, and once unconsciously and indirectly through the *Filostrato*.

It is, however, noteworthy that if the *Filostrato* has borrowed from the Romance of the Rose, it has borrowed either from the first part, or from such passages in the second as harmonize with the spirit of the first.

Boccaccio was no doubt a satirist, and in such works as the *Corbaccio*, that, I think, is directly indebted to the Romance of the Rose, he follows viciously the way led by Jean de Meung; but I can see absolutely no satire in his *Filostrato*, which, on account of its autobiographical qualities, has a sincerity and passion rarely found in epic poems.

In the *Troylus* Chaucer shows a humor and satire which are not found in the *Filostrato*, but, especially the satire, are found in the Romance of the Rose. We must not forget, moreover, that even Jean de Meung has plenty of humor.

Yet, where the influence of Jean de Meung on Chaucer shows itself most emphatically is in the ethical and religious traits which distinguish the *Troilus* from the *Filostrato*. The attitude in the treatment of the subject matter is identical; *i. e.*, love, its delights and its drawbacks, are fully described, but this description leads up to the advice of discarding earthly love for the love of Christ, who died for us on the cross. "Love made God incarnate; love made him hang from the cross; love made him hang from it; love brought him the wound in the side" (R. R. 50451-54). To this, of course, may be added the other important passage: "With all your heart and all your soul, I wish that you should love the gentle lady, when love excites you to love her, you must love her with love. Love, therefore, the Virgin Mary. Through love wed yourself to her. Your soul wants no other husband. Through love wed yourself to her. *After Jesus Christ, her spouse, to her give yourself; to her wed yourself; to her give yourself; to her grant yourself; without denying, to her grant yourself*" (R. R. 5107-5119).

In this religious and ethical attitude, which it seems to me Chaucer and Jean de Meung have most markedly in common, not only in the *Troilus*, but through all of Chaucer's works, the difference between the English poet and our two great Italians is most markedly shown. Boccaccio treats an erotic subject for what it is worth (for the pleasure it may give him and his mistress) without any intention of giving a moral lesson. Dante gives us his great religious and ethical lessons in such a widely different way that the influence, ten Brink sees, on the spirit of Chaucer seems utterly out of the question.

The influence of the Romance of the Rose on Chaucer appears, it seems to me, nowhere more distinctly than it does in the *Troilus*. We can, moreover, prove that Chaucer

connected the Romance of the Rose and the *Troilus* in his own mind.

L. of G. W., Prol. A, l. 430-31 :

And forthren yow, as muche as he misseyde
Or in the Rose or elles in Crisseyde.

Also the well-known passage in the same poem, Prol. A, l. 250-266, shows that he looked upon the Romance of the Rose as a protest of Reason (and Reason in the R. R. includes religion) against Love.

L. of G. W., Prol. A, l. 249-252 :

And of myne olde servaunts thou misseyest,
And hinderest hem with thy translacioun,
And lettest folk to han devocioun
To serven me, and haldest hit folye
To troste on me.

Mr. Skeat gives the following lines as showing the influence of the Romance of the Rose on the *Troilus* : Tr. Bk. I, l. 638-44, 744, 811, 699 ; Tr. Bk. II, l. 167, 716, 784, 1564 ; Tr. Bk. III, l. 328, 329, 861, 1194, 1634 ; Tr. Bk. IV, l. 6, 7, 320 ; Tr. Bk. V, l. 365-8, 552, 1174. To this list I add the following passages as worth considering. Particularly interesting is a comparison of

Tr. Bk. I, l. 449 :

For ay the neer the fyr, the hotter is.

R. R. 2370 :

Qui plus est près du feu, plus art.

We have here an absolute verbal coincidence in the use of the line added from the very passage of the Romance of the Rose from which Boccaccio (I think) drew his inspiration.

Tr. Bk. I, l. 715-16 :

If god wole thou art not agast of me,
Lest I wolde of thy lady thee bigyle.

R. R. 2719-20 :

Si n'auras pas paor qu'il muse
A t'amie, ne qu'il t'encuse.

Tr. Bk. I, l. 927-8 :

And thoughten that it was a siker art,
For fayling, for to assayen over-al.

R. R. 22560-62 :

Qu'il fait bon de tout essayer
Por soi miex ès biens esgaier,
Ausinc cum fait li bons léchierres.

Tr. Bk. I, l. 960-62 :

But he that parted is in every place
Is no-wher hool, as writen clerkes wyse ;
What wonder is, though swich oon have no grace ?

R. R. 250-52 :

Et por ce que fins amans soies,
Voil-je et commans que tu aies
En un seul leu tout ton cuer mis.

Chaucer's distinction between celestial love and love of kind in

Tr. Bk. I, l. 977-983 :

"Was never man ne woman yet bigete
That was unapt to suffren loves nete
Celestial, or elles love of kinde ;"
For-thy som grace I hope in hir to finde,
And for to speke of hir in special,
Hir beautee to bithinken and hir youthe,
It sit hir nought to be celestial.

has analogies to the views expressed by Jean de Meung in the long passages :—R. R. 4994-5148, 6096-6136, 21186-21601. These passages are too long to quote in full.

Tr. Bk. II, l. 723-4 :

His thewes goode, and that he is not nyce.
Ne avauntour, seyth men, certain, is he noon.

R. R. 8488-9 :

Cuidiés que dame à cuer vaillant
Aint un garçon fol et saillant.

R. R. 10600-1 :

Et gart que de li ne se vente,
Qu'ele en porroit estre dolente.

Tr. Bk. II, l. 756 :

Or maisterful, or loven novelrye.

R. R. 10202-3 :

Or se clame seignor et mestre
Sor cele que dame ot clamée.

Tr. Bk. II, l. 809-11 :

And with an other thought hir herte quaketh ;
Than slepeth hope, and after dreed awaketh ;
Now hoot, now cold ; but thus, bi-twixen tweye.

R. R. 2287-88 :

En plusors sens seras destrois,
Une hore chaus, et autre frois.

A comparison between

Tr. Bk. II, l. 1027 :

Beblotte it with thy teres eek a lyte,

and R. R. 8222 :

Lermes les cuers de tiex gens sachent

is interesting because in the Romance of the Rose the suggestion that tears will help win the lover's cause immediately precedes the advice to the lover to write.

Tr. Bk. III, l. 50-56 :

Lay al this mene whyle Troilus,
Recordinge his lessoun in this manere,
'Ma fey !' thought he, 'thus wole I seye and thus ;
Thus wole I pleyne un-to my lady dere ;

That word is good, and this shal be my chere ;
 This nil I not foryeten in no wyse.'
 God leve him werken as he gan devyse.

Tr. Bk. III, l. 80-84 :

Ne mighte a word for shame to it seye,
 Al-though men sholde smyten of his heed.
 But lord, so he wex sodeinliche reed,
 And sire, his lesson, that he wende conne,
 To preyen hir, is thurgh his wit y-ronne.

R. R. 2403-2414 :

S'il avient que tu aparcoives
 T'amie en leu que tu la doives
 Araisonner ne saluer,
 Lors t'estovra color muer,
 Si te frémira tous li sans,
 Parole te faudra et sens,
 Quant tu cuideras commencer ;
 Et se tant te pués avancier
 Que ta raison commencer oses,
 Quant tu devras dire trois choses,
 Tu n'en diras mie les deus,
 Tant seras vers li vergondeus.

Tr. Bk. III, l. 1212-1221 :

O ! sooth is seyde, that heled for to be
 As of a fevre or othere greet syknesse,
 Men moste drinke, as men may often see,
 Ful bittre drink ; and for to han gladnesse,
 Men drinken often peyne and greet distresse ;
 I mene it here, as for this aventure,
 That thourgh a peyne hath founden al his cure.
 And now swetnesse semeth more sweet,
 That bitternesse assayed was biforn
 For out of wo in blisse now they flete.

R. R. 22560 :

Qu'il fait bon de tout essaier.

R. R. 22574-22588 :

Liquex sunt dous, liquex amer,
 Car de plusors en a goustés.

Ausinc sachiés, et n'en doutés,
 Que qui mal essaié n'aura,
 Jà du bien gaires ne saura ;
 Et qui ne set d'onor que monte,
 Jà ne saura congnoistre honte ;
 N'onc nus ne sos quel chose est aise,
 S'il n'ot avant apris mésaise ;
 Ne n'est pas digne d'aise avoir,
 Qui ne vuet mésaise savoir ;
 Et qui bien ne la set soffrir,
 Nus ne li devroit aise offrir.
 Aunsinc va des contraires choses.
 Les unes sunt des autres gloses.

Tr. Bk. III, l. 1543-46 :

And fermely impressen in his minde
 The leste poynt that to him was plesaunce ;
 And verrayliche, of thilke remembraunce,
 Desyr al newe him brende, and lust to brede.

R. R. 2247-49 :

Ades i pens sans cesser,
 Et te membre de la douce hore
 Dont la joie tant te demore.

Tr. Bk. III, l. 1622-24 :

That I shal seyn, be war of this myscheef,
 That, there-as thou now brought art in-to blisse,
 That thou thy-self ne cause it nought to misse.

R. R. 9017-19 :

S'est bien drois que chétis se clame
 Valez, quant il pert ce qu'il aime,
 Por quoi ce soit par sa défaute.

Tr. Bk. III, l. 1634 :

As greet a craft is kepe wel as winne.

R. R. 9013-16 :

Car la vertu n'est mie mendre
 De bien garder et de desfendre
 Les choses, quant el sunt aquises
 Que del aquerre en quelques guises.

Tr. Bk. iv, l. 22-24 :

O ye Herines, Nightes doughtren three,
That endeless compleynen ever in pyne,
Megera, Alete, and eek Thesiphone.

R. R. 17872-73 :

Que la nuit, en lor drunries,
Concut les trois Forsenerims.

R. R. 20767-69 :

Alecto et Thesiphoné,
Car de chascune le non é.
La tierce r'a non Megera.

Mr. Skeat in his note to line 22 says that Bell's remark, "that Chaucer found these names in Boccaccio, does not seem to be founded on fact. He more likely found them in Vergil, who has Erinnyes. . . . But I suppose that even in Chaucer's time, ms. note-books existed, containing such information as the names of the Furies: Chaucer even knew that some (as Aeschylus) considered them to be the daughters of Night." Chaucer may have got this information out of the passage from the R. R., quoted above.

Tr. Bk. iv, l. 1305-306 :

But him bihoveth som-tyme han a peyne,
That serveth love, if that he wol have joye.

R. R. 2613-14 :

Et plus en gré sunt redéu
Li bien dont l'en a mal éu.

Tr. Bk. iv, l. 1553 :

That thou retorne bakwarde to thy welle.

R. R. 14166-69 :

Que Xantus s'en retourneroit
Si tost cum il la lesseroit.
Or r'aut Xantus à la fontaine.

Tr. Bk. v, l. 460 :

For she, that of his herte berth the keye.

R. R. 2018-20 :

Lors la me toucha au costé,
Et ferme mon cuer si soef,
Qu'a grant poine senti la chef.

Tr. Bk. v, l. 638-641 :

O sterre, of which I lost have al the light,
With herte soor wel oughte I to bewayle,
That ever derk in torment, night by night,
Toward my deeth with wind in stere I sayle.

R. R. 8300-8305 :

Li mariniers qui par mer nage,
Cherchant mainte terre sauvage,
Tout regarde-il à une estoile,
Ne quert-il pas tous jors d'un voile ;
Ains le treschange moult souvent
Por eschever tempeste et vent.

Lines 1814-48 of the Troylus show the influence of Jean de Meung most distinctly, but it is absolutely impossible to show this influence by the quotation of single passages. I must refer the student to the whole speech of Reason extending from R. R. 4894-5349. Compare, however,

Tr. Bk. v, l. 1835-48 :

O yonge fresshe folkes, he or she,
In which that love up groweth with your age,
Repeyreth hoom from worldly vanitee,
And of your herte up-casteth the visage
To thilke god that after his image
Yow made, and thinketh al nis but a fayre
This world, that passeth sone as floures fayre,
And loveth him, the which that right for love
Upon a cros, our soules for to beye,
First starf, and roos, and sit in hevene a-bove ;
For he nil falsen no wight, dar I seye,
That wol his herte al hoolly on him leye.
And sin he best to love is, and most meke,
What nedeth feyned loves for to seke ?

with R. R. 5335-5341 :

Ne l'il laisse plus sejourner,
Trop sunt à grant meschief livré
Cuer qui d'Amor sunt enivré ;
En la fin encor le sauras
Quant ton tens perdu i auras
Et degastée ta jonesce
En ceste dolente léesce.

R. R. 5019-24 :

Li plus sage n'i sevent tour.
Mès or entens que te dirai,
Une autre Amour te descrirai ;
De cele voil-ge que por t'ame
Tu aimes la très-douce Dame,
Si cum dit la sainte Escripiture.

R. R. 5045 :

Il n'est rien que Amors ne face.

R. R. 5051-58 :

Amors fist Diex nostre char prendre,
Amors le fist en la crois pendre,
Amors le fist ilec estendre,
Amors li fist le costé fendre ;
Amors li fist les maus reprendre,
Amors li fait les bons à prendre,
Amors le fist à nous venir,
Amors nous fait à li tenir.

R. R. 5115-19 :

Par Amor à li te mari ;
Après Jhésu-Christ son espous,
A li te doing, à li t'espous,
A li te doing, à li t'otroi,
Sans desotroier t'i otroi.

I have stated that the influence of the Romance of the Rose on Chaucer shows itself more distinctly in the *Troilus* than in any other single poem. It may, therefore, be necessary for me to recapitulate explicitly the points in which I think this influence shows itself.

1. There is an indirect influence through Boccaccio, which introduces elements characteristic of the first part of the Romance of the Rose. This shows particularly in the conception of the character of Troylus as a model lover, and in the conception of the friendship between Pandarus and Troylus. The friend must aid by counsel and by deed ; by giving the lover a chance to relieve his troubled heart in confidence.

2. The changes in the character of Pandarus all show tendencies which coincide with the satirical attitude of Jean de Meung towards love. The additions of Chaucer to the *Filostrato* are also primarily in the spirit and with the method and the material used by Jean de Meung. The long passages taken from Boethius expand the *Troylus* as the same passages expand the Romance of the Rose. The same may be said for the discussion of dreams, etc. ; in fact, of all the philosophical and psychological reflections which destroy the more perfect form of the Italian original.

3. But the influence of Jean de Meung on Chaucer is most important in the ethical teaching with which Chaucer ends the love story, making the *Troylus* a *Tendenzroman*, in which the folly of love is shown in order to lead the reader to the love of Christ and eternal salvation.

The student of Chaucer must, however, not forget that even in the source of Boccaccio himself (the *Roman de Troie* by Benoît de Sainte-Maure) we have certain elements of satire against women which are entirely in the spirit, indeed in the style, of Jean de Meung. A good example of this is found in the passage quoted by Mr. Sandras on page 266 of his *Étude* :

A fame dure diax petit,
A l'un oel plore, a l'autre rit ;
Mult se muent li lor corage,
Asez est fole la plus sage. . . .
Salemons dit an son escrit :

Qui fort fame porroit trover,
 Le creator devroit loer'
 Fort est cele qui se deffant
 Que fol corages ne la prant :
 Biautez et chastéez ansamble
 Est mult gries chose, ce me sanble.

Therefore, whilst the discussion of influence and sources is not only interesting, but necessary, hard and fast conclusions are unwise.

For the humorous conception of the relation of Troilus and Pandarus compare

R. R. 7118-7143 :

Je vois maintes fois que tu plores
 Cum alambic sus alutel
 L'en te devroit en un putel
 Tooiller cum un viex panuflé.
 Certes ge tendroie à grant trufle
 Qui diroit que tu fusses hon ;
 C'onques hon en nule seson,
 Por qu'il usast d'entendement,
 Ne demena tel murement ;
 Li vif déable, li maufé
 T'ont si en amer eschaufé,
 Qui si font tes iex lermoier,
 Que de nule riens esmoier
 Qui t'avenist, ne te déusses,
 Se point d'entendement éusses.
 Ce fait li diex qui ci t'a mis,
 Tes bons mestres, tes bons amis :
 C'est Amors qui soufle et atise
 La brèse qu'il t'a ou cuer mise,
 Qui fait tes iex les lermes rendre,
 Chier te vuet s'acointance vendre ;
 Car ce n'afèrist mie à home
 Que sens et proesce renome.
 Certes malement t'en diffames.
 Lesse plorer enfans et fames,
 Bestes fiebles et variables.

The *Hous of Fame* is, according to ten Brink, the poem of Chaucer's which is most personal in character, and one

which marks the climax of one species of art in middle English poetry (*History of English Literature*, page 107). Besides Boccaccio, and even before him, Dante is distinctly the man from whom the English poet learned (*id.*, page 103). Ten Brink gives Ovid, Cicero's *Somnium Scipionis*, Alanus de Insulis, Martianus Capella, adding that Boethius certainly influenced the conception of the general idea, and still more Dante, whose precedent determined at once the disposition and the arrangement of the poem, and supplied numerous motives and expressions to the story (*id.*, 107-108).

Skeat (page 35 of his Introduction to the *Hous of Fame*, in the Complete Works of Chaucer) says that the best general account of the poem is in ten Brink's *History of English Literature*. He agrees with ten Brink, and gives as the main influences on the *Hous of Fame*, Dante and Ovid. For the influence of Dante on the *Hous of Fame* he quotes, of course, Rambeau in *Englische Studien*, III, page 209, "an article far too important to be neglected." No influence of the Romance of the Rose is mentioned in the introduction.

The influence of the Romance of the Rose, however, shows itself in the Prologue, of which the greater part is taken bodily from the French poem. It is seldom that in citing the reminiscences of the Romance of the Rose that I have found in Chaucer (beyond those accepted by Skeat) I feel absolute assurance. In this case, however, the number of verbal coincidences, and the actual preservation of rhymes from the original, put, I think, the relation of this part of the *Hous of Fame* to the Romance of the Rose beyond discussion. Skeat, in his note to line 1, refers to a passage in the Romance of the Rose, beginning line 18699 (ed. Meon), which corresponds to line 19432 (ed. Michel). The bulkiness of the French poem explains why the passage from which Chaucer took his material, and which precedes by a

few pages the one quoted by Skeat, should have escaped his attention. In his note to line 7 Skeat says that Chaucer evidently follows Macrobius, who, in his *Commentary on the Somnium Scipionis*, lib. i, c. 3, distinguishes five kinds of dreams; viz., somnium, visio, oraculum, insomnium, and visum. The fourth kind, insomnium, was called *fantasma*, and this provided Chaucer with the word *fantome* in l. 11. In the same line oracles answers to the Lat. oracula. Cf. ten Brink, *Studien*, p. 101. The word *fantome* is found in l. 19116 of the R. R.

Reminiscences of the Romance of the Rose may, moreover, be found in his conception of the *Hous of Fame* itself. The detail of the walls being covered with gold and precious stones seems to come from the Romance of the Rose.

This is the case also with the conception of the idlers who desire fame, but do not wish to work, which seems influenced by the long speech which Jean de Meung attributes to Faux-Samblant. The passages are quoted below.

Moreover, without disputing the influence that the part which Virgil plays in the Divine Comedy, and the part which Philosophy plays in Boethius, have had on the conception of Chaucer's mentor-like eagle, it seems to me that the dialogue form and the familiar turn of speech, indeed, the whole "tone of conversation" is due to the influence of Dame Reason in the Romance of the Rose.

All this would show that the French poem influenced Chaucer to a considerable extent even in the *Hous of Fame*.

Mr. Skeat gives the following lines in connection with the Romance of the Rose on the *Hous of Fame*: H. of F., ll. 1, 105, 116, 239, 265-6, 392, 730, 917, 1022, 1213, 1218, 1273, 1323-35, 1386, 1413, 1571, 1759-62. The following passages also seem worth considering:—

H. of F. 11:

Why this a fantom, these oracles.

R. R. 19116 :

Si font fantosmes aparens.

H. of F. 12 :

I noot ; but who-so of these miracles.

R. R. 19143 :

Font aparoir trop de miracles.

H. of F. 15–18 :

. . . . ne never thinke
To besily my wit to swinke,
To knowe of hir signifaunce
The gendres, neither the distaunce.

R. R. 19182–83 :

Més ne voil or pas metre cure
En ci déclairier la figure.

R. R. 19144 :

Si font bien diverses distances.

H. of F. 24–31 :

For to greet febleness of brayn,
By abstinence, or by seeknesse,
Prison, stewe, or greet distresse,
Or elles by disordinaunce
Of natural acostumaunce,
That som man is to curious
In studie, or melancolious,
Or thus, so inly ful of drede.

R. R. 19263–5 :

Quant aucuns sunt pris et tenu
Par aucune grant maladie,
Si cum il pert en frenisie.

R. R. 19346 :

Ou sil resunt mis en prison.

R. R. 19277 :

Tous mors de froit et de mésèse.

R. R. 19280-84 :

Qui mainte fois, sens ordenance,
Par naturel acoustumance,
De trop penser sunt curieus,
Quant trop sunt melencolieus,
Ou paoreus outre mesure.

H. of F. 33-35 :

Or elles, that devocioun
Of somme, and contemplacioun,
Causeth swiche dremes ofte.

R. R. 19292-95 :

Cil qui par grant dévocioun
En trop grant contemplacion,
Font aparoir en lor pensées
Les choses quil ont porpensées.

H. of F. 36-40 :

Or that the cruel lyf unsofte
Which these ilke lovers leden
That hopen over muche or dreden,
That purely hir impressiouns
Causeth hem avisiouns.

R. R. 19329-37 :

Dont tuit amant par jor s'esfroient.
Car cil qui fins amans se clament,
Quant d'amors ardemment s'entr'ament,
Dont moult ont travaus et anuis,
Quant se sunt de nuit endormis
En lor lit, où moult ont pensé
(Car les propriétes en sé)
Si songent les choses amées,
Que tant ont par jor reclamées.

H. of F. 41-42 :

Or if that spirits have the might,
To make folk to dreame a-night.

R. R. 19300-01 :

Qui voit, ce cuide, en sa présence
Les esperitueux sustance.

H. of F. 112-13 :

Whan hit was night, to slepe I lay,
Right ther as I was wont to done.

R. R. 24-25 :

Une nuit, si com je souloie,
Et me dormoie moult forment.

H. of F. 279-82 :

For this shal every woman finde
That som man, of his pure kinde,
Wol shewen outward the faireste,
Til he have caught that what him leste.

H. of F. 338-40 :

How sore that ye men conne grone,
Anoon, as we have yow receyved,
Certeinly we ben deceyved.

R. R. 5008-14 :

Toutevois fin amant se faignent,
Mes par Amors amer ne daignent,
Et se gabent ainsinc des dames,
Et lor prometent cors et ames,
Et jurent menconges et fables
A ceus qu'il truevent decevables.
Tant qu'il ont lor délit éu.

R. R. 14080-82 :

Mais moult est fox, se Diex m'amant,
Qui por jurer croit nul amant ;
Car il ont trop les cuers muables.

R. R. 22489-98 :

Joignent lor mains et merci crient,
Et s'enclinent et s'agenoillent,
Et plorent si que tuit se moillent,

Et devant eus se crucefient
 Por ce que plus en eus se fient,
 Et lor prometent par faintise
 Cuer et cors, avoir et servise,
 Et lor fiancent et lor jurent
 Les sains qui sunt, seront et furent,
 Et les vont ainsinc décevant.

Compare for the name of Cipris—

H. of F. 518 :

Now faire blisful, O Cipris.

R. R. 22224 :

Bien avisa dame Cypris.

For Joves,

H. of F. 586 :

Wher Joves wol me stellifye.

R. R. 21754 :

For Perseus, li filz Jovis.

The fact that both forms occur in the part of the French poem which Chaucer perhaps had in mind for lines 338–40 (quoted above) may be significant.

H. of F. 1342–1352 :

Ne of the halle eek that need is
 To tellen yow, that every wal
 Of hit, and floor, and roof and al
 Was plated half a fote thikke
 Of gold, and that nas no-thing wikke,
 But, for to prove in alle wyse,
 As fyn as ducat in Venyse,
 Of whiche to lyte al in my pouche is ?
 And they wer set as thikke of nouchis
 Fulle of the fynest stones faire,
 That men rede in the Lapidaire.

R. R. 6835–40 :

Moult reluit d'une part, car gent
 I sunt li mur d'or et d'argent ;

Si r'est toute la couverture
 De cele meisme feture,
 Ardans de pierres precieuses
 Moult cleres et moult vertueuses.

H. of F. 1653-54 :

As doth the river from a welle,
 And hit stank as the pit of helle.

R. R. 6759-64 :

Or te dirai de l'autre flueve,
 De quel nature l'en le trueve :
 Les iaues en sunt ensoufrées,
 Tenébreuses, mal savonnées.
 Comme cheminées fumans,
 Toutes de puor escumans.

In comparing the lines above the whole description of the river and its significance is worth considering, since its allegorical character corresponds very closely in thought and tone to Chaucer's own work in the *Hous of Fame*.

H. of F. 1710-11 :

For they, for contemplacioun
 And goddes love, hadde y wrought.

R. R. 18380-81 :

Por vivre vertueusement,
 Et por l'amor Dieu solement.

H. of F. 1732-33 :

We han don neither that ne this
 But ydel al our lyf y-be.

H. of F. 1761-62 :

Let men glewe on us the name ;
 Suffyceth that we han the fame.

R. R. 12254-55 :

Car qui oiseus hante autrui table,
 Lobierres est, et sert de fable.

H. of F. 1780-82 :

By famous good, and no-thing nolde
Deserve why, ne never roughete ?
Men rather yow to-hangen oughete !

H. of F. 1793-95 :

Sey : "These ben they that wolde honour
Have, and do noskinnes labour,
Ne do no good, and yit han laude."

R. R. 12270-75 :

Que nus hons, en nule manière,
Poissans de cors, son pain ne quière,
Por qu'il le truisse à graingnier ;
L'en le devroit miex mehaingnier,
Ou en faire aperte justice,
Que soustenir en tel malice.

and still speaking of the same idlers,

R. R. 12566-72 :

Et des sièges aiment as tables
Les plus haus, les plus honorables,
Et les premiers ès sinagogues,
Cum fier et orgueilleus et rogues,
Et ament que l'en les salue
Quant il trespasent par la rue,
Et vuelent estre apelé mestre.

Mr. ten Brink (page 113 of his *History of English Literature*) says that the sources which Chaucer used in the *Legend of Good Women* are, besides Ovid, Virgil, and in small measure Livy; further, Florus, Guido de Colonna and, presumably, Hyginus. Mr. ten Brink does not make it clear whether he thinks that Chaucer is indebted to Boccaccio's *De claris Mulieribus*. He only says, page 110 : "In his Book of Celebrated Women Boccaccio had similarly ended with the history of a contemporary queen, to whom he dedicated his book, at least indirectly."

Mr. Skeat, in his *Introduction to the Legend of Good Women*, page xxviii, quotes the main points which M. Bech makes in his essay printed in *Anglia*, vol. v, pp. 313-382, with the title, *Quellen und Plan der Legende of Goode Women und ihr Verhältniss zur Confessio Amantis*. He also accepts the sources which Mr. ten Brink quotes, and admits that Chaucer may have been influenced by poems of Machault and Froissart. On page xxxvi he says: "We trace a lingering influence upon Chaucer of the *Roman de la Rose*; see notes to l. 125, 128, 171. Dante is both quoted and mentioned by name; l. 357."

Mr. Skeat has notes on the following lines in connection with the Romance of the Rose: L. of G. W., ll. 25, 128, 195, 227, 249, 338, 352, 655, 917, 2230. In addition to these passages I think the following ones are worth examining:—

L. of G. W., Prol. B, 132-37 :

Upon the fouler, that hem made a'whaped
In winter, and destroyed had hir brood,
In his despyt, hem thoughte hit did hem good
To singe of him, and in hir song despyse
The foule cherl that, for his covetyse,
Had hem betrayed with his sophistrye.

R. R. 22500-509 :

Ainsinc cum fait li oiselierres
Qui tent à l'oisel comme lierres,
Et l'apele par dous sonés,
Muciés entre les buissonés,
Por li faire à son brai venir,
Tant que pris le puisse tenir.
Li fox oisiaus de li s'aprisme,
Qui ne set respondre au sophisme
Qui l'a mis en décepcion
Par figure de diccion.

The passage, L. of G. W., 148-168, has, I think, reminiscences from the passage R. R. 10563-99, in which

directions are given to lovers who, as Chaucer expresses it, have *doon unkindenesse for new fangelnesse*, and the longer passage, R. R. 6460–6528, which contains the discussion of love and the instinct of reproduction in animals. Lines 148–152 seem to me distinctly suggested by the R. R., though there is no verbal coincidence.

L. of G. W., Prol. B, 153–159 :

And tho that hadde doon unkindenesse—
As dooth the tydif, for new fangelnesse—
Besoghte mercy of hir trespassinge,
And humblely songen hir repentinge,
And sworn on the blosmes to be trewe,
So that hir makes wolde upon hem rewe,
And at the laste maden hir accord.

R. R. 10593–99 :

Puis que jamès ne sera fait ;
Qu'il est en vraie repentance,
Près de faire tel pénitance
Cum cele enjoindre li saura,
Puis que pardoné li aura.
Lors face d'Amors la besoigne,
S'il vuet que cele li pardoigne.

L. of G. W., Prol. B, 165–169 :

Ne fals pitee, for ' vertu is the mene,'
As Etik saith, in swich maner I mene.
And thus thise foules, voide of al malyce,
Acordeden to love, and laften vyce
Of hate, and songen alle of oon acord.

R. R. 6493–98 :

Ge ne lis pas d'amors ainsi ;
Onques de ma bouche n'issi
Que nule riens hair doïe-en,
L'en i puet bien trover moien ;
C'est l'amor que j'aim tant et prise,
Que ge t'ai por amer aprise.

LISI CIPRIANI.